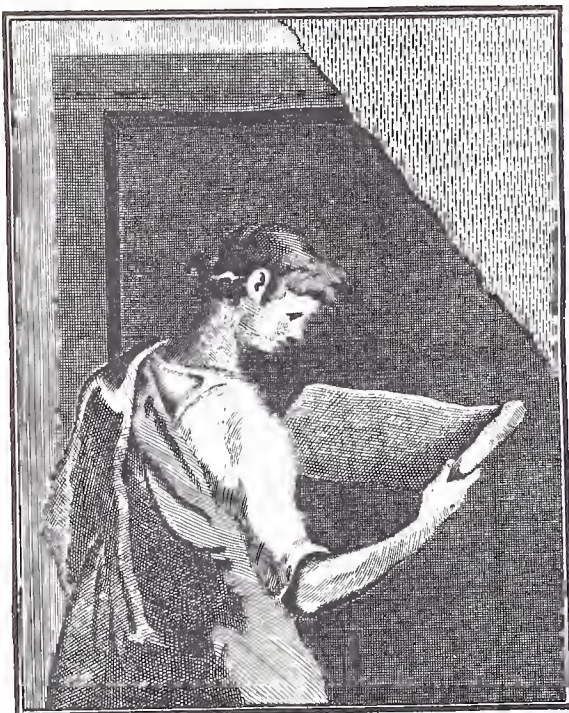


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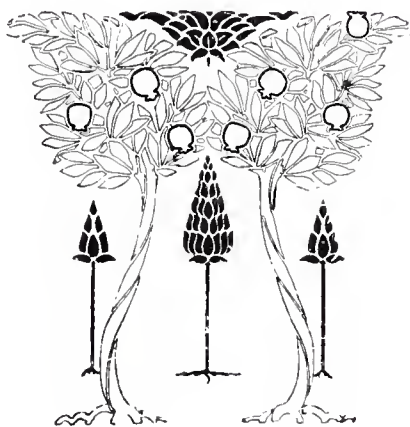




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SIR WILLIAM BEECHEY, R.A.

(1753-1839)

PORTRAIT OF MRS. ARCHER.

Half length, directed to front, looking to right, in white low dress, brown shawl trimmed with white lace across shoulders; cream-coloured bonnet, fastened round neck with ribbon, end of which is held by gloved right hand; dark brown curly hair. Canvas $29\frac{1}{4}$ by $19\frac{1}{4}$ in.

Purchased by Sir Cuthbert Quilter in 1902.

Collection: W. G. Monk, 1902 (a descendant of the celebrated General Monk, afterwards Earl of Albermarle).



SIR W. BEECHER.

BARTHEL BEHAM

(1502-1540)

PORTRAIT OF A MAN.

Half-length, less than life size, directed and looking to right, three-quarter face, flat cap embroidered with gold at back, black dress with white front, gold banded collar, white and gold cuffs; right hand holding roll of paper, two rings on index finger, left hand resting inside coat; gold neck chain with cross and pendant. Panel, $24\frac{1}{2}$ by $18\frac{1}{2}$ ins.

To right, Arms, argent, a lion salient sable to sinister. Inscribed : "*Ætatis suæ, 54 Jar., 1534.*"

Collections : Emperor of Austria, Schloss Lanenburg, near Vienna, sold during the Revolution of 1848; P. H. Desvignes, Hither Green; and Herr Von Hochbrunn, Weybridge.

Purchased, with companion portrait, by Sir Cuthbert Quilter in 1901.



BARTHEL BEHAM

PORTRAIT OF A LADY.

Half-figure, less than life size, looking to left, low square cut black dress with white cuffs; white coif edged with yellow, falling over right shoulder and carried across breast to left shoulder; dark red belt; necklace from which hangs a gold ornament with five pearls; hands crossed, rings on first, third and fourth fingers of each hand. Panel, $24\frac{1}{2}$ by $18\frac{1}{2}$ ins.

To left, Arms quarterly, 1st and 4th, sable, three lozenges, 1, 2, argent, 2nd and 3rd sable, a castle argent
Inscribed: "*Ætas mea, 24 Jar., 1534.*"

Collections: As preceding portrait.



CHRISTOFFEL BISSCHOP

(1828-1904)

THE CROWN JEWELS.

Three-quarter figure of the son of Sir Henry Howard, K.C.M.G., Ambassador to Holland (since 1896), in a page's dress with black cloak, long golden hair, holding a red cushion on which is a jewelled coronet. Canvas, 47 by 31½ ins.

Signed to right.



RICHARD PARKES BONINGTON

(1801-1828)

GRAND CANAL, VENICE.

View in Venice, with Santa Maria della Salute, from the Grand Canal, with numerous figures. Canvas, 8½ by 12 ins.

Sketch for the large picture, formerly the property of Mr. Munro, of Novar, and purchased for Mr. Charles Lucas, at Christie's.

Purchased by Sir Cuthbert Quilter in 1880

Collection : Munro, of Novar, 1880.



QUIERINGH BREKELENKAM

(or Brekelencamp.)

(*circa* 1620-1668)

INTERIOR WITH FIGURES.

Peasant woman seated at a red-covered table, right hand resting on open volume, and glancing at some articles of jewellery displayed to right; gentleman in cavalier costume and long wig, seated and looking intently at his companion. Panel, $16\frac{1}{2}$ by $13\frac{1}{2}$ ins.

Signed with initials, "Q.B.," and dated 1666.



IL BRONZINO (ANGIOLO ALLORI)

(1502-1572.)

PORTRAIT OF A LADY

Head and shoulders, in low square cut blue and white dress, brown close-fitting cap, red pink in right ear; pearl necklace, long gold chain in which her fingers are entwined. Panel, 23 by 17 ins.



FORD MADOX BROWN

(1821-1893)

GIACOPO FOSCARI visited by his wife in the Dungeon of the Council of Ten.

(“The Young Foscari.”)

Small whole-length figures in a dungeon, the husband attached to his wooden seat by a chain, his feet fettered, standing and embracing his wife ; jailor with bunch of keys is seen entering the door of the cell, indicating that the period of interview has expired. Watercolour drawing, 36 by 24 ins.

Signed.

Painted in 1870.

Purchased by Sir Cuthbert Quilter in 1895.

Exhibited : Guildhall, 1896, No. 134 ; Ford Madox Brown Exhibition, Grafton Galleries, 1897, No. 48 ; and Dublin International, 1907.

Collection : Frederick Craven, 1895.

References : “Ford Madox Brown,” by F. M. Hueffer, 1896, pp. 245-6, 255, 281. Illustrated in *The Magazine of Art*, 1896-7, p. 260.

NOTE.—This picture is inspired by an incident in Byron’s historical tragedy, “The Two Foscari,” which was based on incidents in the careers of Francesco Foscari, who was Doge of Venice, 1423-57, and his son. Briefly, the facts are these :—After an unusually long tenure of office the affairs of state began to grow heavy upon him, and he sought to resign, but he was compelled by the State to make oath to retain the Dogeship for life. Giacopo, his only surviving son, had married one of the distinguished house of Contarini, and four years later was denounced for having received presents from Foreign Potentates. He was tortured, confessed, and was banished for life to Napoli di Romania. A few years after, Hermolao Donato, a chief of the Council of Ten, was murdered in the streets of Venice. One of Giacopo’s domestics had been seen in the City on the evening of the murder, and suspicion falling upon Giacopo he was brought to Venice, when he denied all participation in the crime, but he was cruelly tortured and sent back to exile. Once again, after six more years of banishment, he was brought before the dreaded tribunal on the accusation of having sought the intervention of the Duke of Milan to effect his return to Venice, and for the third time he was mercilessly tortured. One interview was permitted him with his young wife before his return to exile, and this is illustrated in the picture. In due time he reached his Candian prison, where it had been decreed he should pass the first year of his exile ; but before the year was out he was released by death. “This picture owes its existence to a commission given in 1869, by Mr. Moxon to the artist, to illustrate a then contemplated edition of Byron’s Poems—an edition which, considering the genius of the men who were to have taken part in it, would have been most truly ‘adorned with cuts.’ The instance here in question, touching and sincere as it is, is a better example of Brown’s power as a colourist than as a specimen of his prodigious merit as a designer of passionate and pathetic themes.”—F. G. Stephens.



SIR EDWARD COLEY BURNE-JONES, BART.

(1833-1898)

GREEN SUMMER.

A group of eight girls in various shades of green, seated upon the grass beside a river reflecting the thick foliage of a shady grove. One is reading and the others listening. Canvas, 26 by 42½ ins.

Signed to right with initials, and dated 1868.

Purchased by Sir Cuthbert Quilter in 1886.

Collection : William Graham, 1886.

Reference : Malcolm Bell, "Sir Edward Burne-Jones," 1895, p. 39.

NOTE.—This is the large version, painted in oils in 1868, of the work exhibited at the Royal Society of Painters in Water-colours in 1865, described by Mr. Bell as "An exquisite bit of colour which would now-a-days run the risk of being nicknamed a symphony fugue." On the back of the canvas is a piece of paper, with the following inscription by the artist : "This picture is painted in pure oil colour without any vehicle, and if ever it is varnished only mastic much diluted should be used. Glass before it protects it from many dangers."



PAOLO CALIARI
(KNOWN AS PAOLO VERONESE).

(1528-1588)

SAINT GREGORY THE GREAT, AND SAINT
JEROME

Two small whole-length figures. St. Gregory standing in a niche looking downwards, with a richly embroidered cape and jewelled mitre ; holding a crozier in his gloved hands. Canvas, 30 by 13 ins.

Saint Jerome, standing in a niche, reading a book which he holds with both hands. Canvas, 30 by 13 ins.

Purchased by Sir Cuthbert Quilter in 1894.

Collection : Sir Charles L. Eastlake, P.R.A., 1894.

Exhibited : Old Masters, 1895, Nos. 105 and 107.

NOTE.—“Carefully painted sketches, of noble expressions, fine action, and harmoniously broken colours.”—Dr. Waagen.



J. W. CHANDLER

(Died *circa* 1804)

PORTRAIT OF MRS. FRANKLIN.

Half-length figure, seated in a landscape, beneath the overhanging branches of trees, directed slightly to left, and looking upwards ; white dress with blue sash and white crossover ; curly hair powdered ; trees to left, sky seen to right. Canvas, 30 by 25 ins.

Signed to right with initials J. W. C., and dated 1793.

Purchased by Sir Cuthbert Quilter in 1908.

NOTE. —This is one of the few existing signed works by a most promising portrait painter of the Early English School, many of these have been sold, and at high prices, as by Hoppner. Chandler was a natural son of the Earl of Warwick, and exhibited at the Royal Academy from 1787 to 1791, mostly portraits. A few of his works have been engraved, notably portraits of Prince William of Gloucester, Sir Sidney Smith and Lord St. Helens.



PAUL JEAN CLAYS

(1819-1900)

A CALM ON THE SCHELDT.

Sunlit view on the Scheldt, numerous vessels (one of which is flying the Dutch national flag) with sails unfurled ; landscape with windmill to right. Panel, 24 by 44 ins.

Signed and dated to right, 1867.

Collection : Stephen Plummer, 1882.

Illustrated : *Magazine of Art*, 1897, p. 128.

NOTE. —On the back of the canvas is pasted a slip of paper with the following inscription in the autograph of the artist :—" Je le soussigné declare avoir peint le tableau ci-contre pour Mr. Vanderdoueck ; il represente un calme plat aux environs de Bath dans l'Escaut (Holland). Bruxelles, 1867."



JOHN CONSTABLE, R A.

(1776 1837)

WEST END FIELDS, HAMPSTEAD.

A summer view from high ground, looking over a wide extent of country towards London; sheep in foreground to left, a tree on the right; stormy sky. Canvas, 12½ by 20 ins.

Purchased by Sir Cuthbert Quilter in 1896.

Exhibited: Old Masters, 1872, No. 27 (Captain C. G. Constable, R.N.); and same place 1906, No. 48 (Sir Cuthbert Quilter, Bart.)

Collection: Captain Constable, 1887.

Engraved by Madame Jacob for *The Magazine of Art*, 1897, p. 65, full-page plate

NOTE.--“The picture, which is called ‘West End, Hampstead’ in ‘West Hampstead,’ speaks for itself as a fine and highly characteristic work of Constable,” and is thought to be one of eight engraved pictures.



JOHN CONSTABLE, R.A.

PORTRAIT OF GOLDING CONSTABLE.

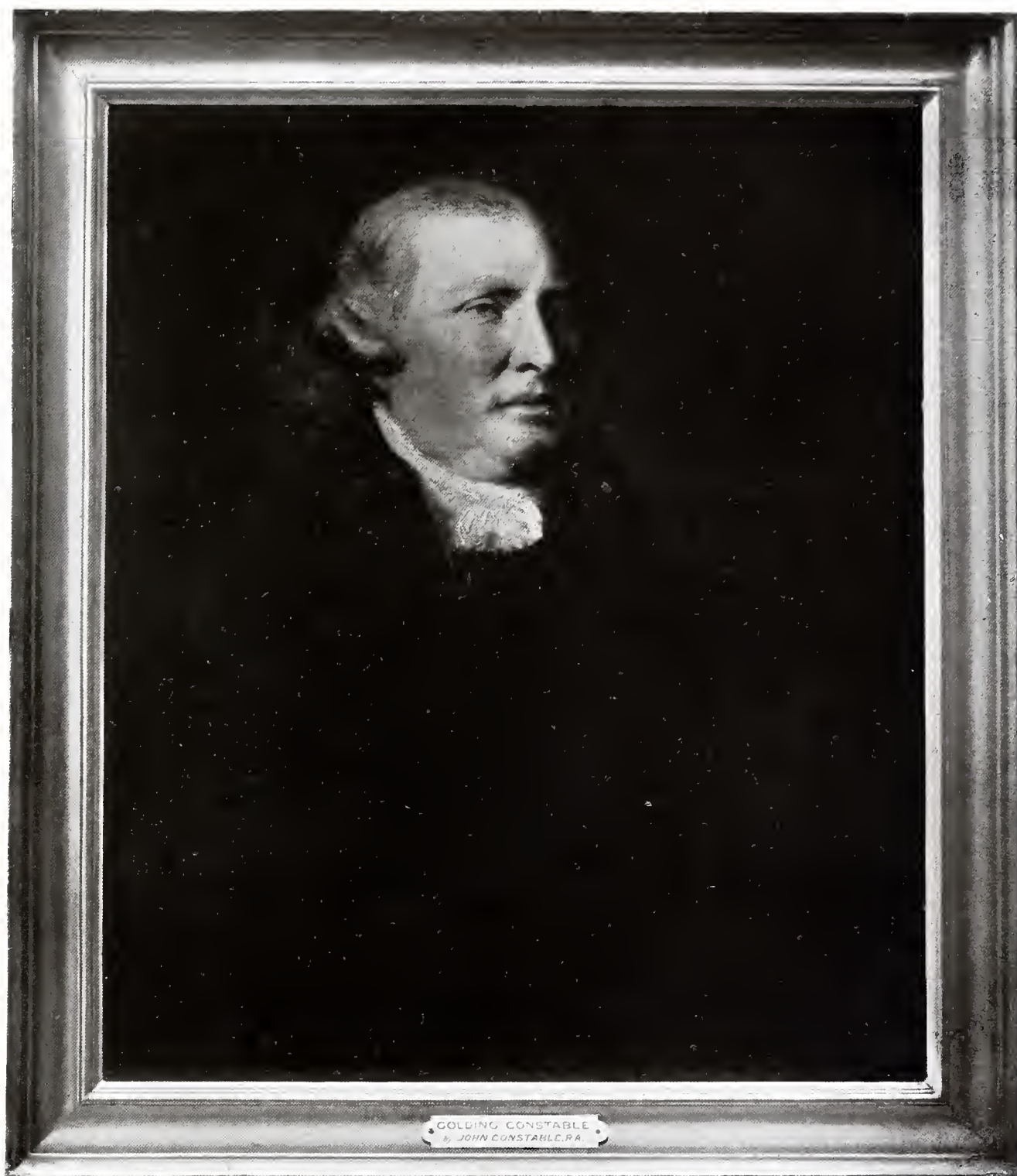
Father of the artist, and a member of an old Yorkshire family which had been settled in Suffolk for two generations; born in 1739, owner of Flatford mill on the Stour, a mill at Oldham, and two mills in East Bergholt; married, before 1774, Anne Watts (who died in 1815); died in May 1816, aged 76.

Half-figure to front, looking to right; clean shaven face, thin grey hair, white neckerchief, black coat with broad collar. Canvas, 29 by 24½ ins.

Purchased by Sir Cuthbert Quilter in 1896.

Collection : Lionel Constable, 1896.

Reference : Lord Windsor's (Earl of Plymouth) " John Constable, R.A.," p. 19.



JOHN CONSTABLE, R.A.

PORTRAIT OF ABRAM CONSTABLE

(THE ARTIST'S BROTHER.)

Half-figure, directed and looking to left, face rather more than in profile, dark coat, white stock or neckerchief, slight side whiskers, dark hair. Canvas, $27\frac{1}{2}$ by $24\frac{1}{2}$ ins.

Purchased by Sir Cuthbert Quilter in August, 1891.

Collection : J. Mecklenburg, 1891.

Reference : Lord Windsor's (Earl of Plymouth), "John Constable, R.A.," p. 16.

NOTE. —The interior of the tablet on the frame contains the following statement in MS.: "East Bergholt, Suffolk. I guarantee this to be the portrait of Abram Constable, painted by his brother John Constable, R.A., and left by Abram Constable to Jacob Mecklenburg, with all the paintings he possessed at the time of his death, in his will, dated twentieth day of January, 1859, J. Mecklenburg." There is also a photograph of Mecklenburg, and the following: 'Given me by Mr. Mecklenburg at East Bergholt, May 5th. 1890. G. P. Jacomb Hood.'



ABRAM CONSTABLE
— BY —
JOHN CONSTABLE R.A.

JEAN BAPTISTE CAMILLE COROT

(1796-1875)

SOUVENIR DE LA VILLA PAMPHILI.

A broad flat landscape with rows of tall trees in the middle distance, woman with dark cloak in the foreground, dwarf tower to extreme left ; the villa, with dense group of trees, is seen to right. Canvas, 15 by 21½ ins.

Signed.

Purchased by Sir Cuthbert Quilter in 1886.

Collection : Doctor Gambay, medical attendant of the artist.

Exhibited : Birmingham Art Gallery, 1898, No. 41

Illustrated : *Magazine of Art*, 1897, p. 134.

NOTE.—“ It is an epitome of the purest classic of this French landscape painter, a consummately delicate and subtle draughtsman, a master of the loveliest harmony of tone, a wizard when weaving fabrics of the light, of silver, and of delicate greys. The poetry of the ‘ Souvenir ’ proclaims itself to all who care to listen.”—F. G. Stephens. A picture (027 by 040) with the same title, painted in 1843, was in the Vente Lemaistre, December, 1901, (*See* A. Robaut, “ L’Œuvre ” of Corot, 1905, No. 449.)



DAVID COX

(1763-1859)

“SKIRTS OF THE FOREST,” OR “OUTSKIRTS
OF THE FOREST”

A broad view of level landscape, the edge of the forest of ancient trees on the left, hills in the distance to right; in the foreground a group of gipsies with horse passing over a shallow ditch. Canvas, 29 by 36 ins.

Signed in full to left.

Painted in 1843 for the late Mr. W. Roberts.

Purchased by Sir Cuthbert Quilter in 1891.

Exhibited: Royal Academy, 1843, No. 1189; David Cox Exhibition, Liverpool, 1875; Manchester, Art Treasures, 1878; Birmingham, 1890.

Collections: W. Roberts; Joseph Gillott, 1872; E. C. Potter, 1884.

Illustrated: *Magazine of Art*, 1896-7, p. 254.

NOTE.—“Early in the year 1843 Cox was getting forward with a large picture of the outskirts of a forest, which he was thinking of sending to the Academy, but for some reason he does not appear to have done so,” N. N. Solly, “Memoir of David Cox,” 1875, pp. 119-120. So far as this statement is concerned, it should be pointed out that Cox *did* exhibit a picture with this title, No. 1189, which for some extraordinary and inexplicable reason appears to have been hung among the architectural exhibits, and is doubtless the picture now before us. “Another beautiful oil picture was painted this year for Mr. W. Roberts, ‘Outskirts of a Wood,’ with gipsies. The scenery represented was that of Sherwood Forest, sketched some years before, and this picture was so much admired, that Cox subsequently repeated it many times” (Solly, p. 172). In the same year (1843) Cox exhibited a drawing of Sherwood Forest at the Water Colour Society. “One of Cox’s best works . . . In the composition of the work before us the finest art conceals its exquisite fulness of art, and nothing is more truly rustic and simple. In this picture the unengraveable colour is of nature, natural, and in these respects it may be compared with Linnell’s most poetic ‘Summer Eve by Haunted Stream.’”—F. G. Stephens, in *The Magazine of Art*, 1897.



JOHN CROME

(1769-1821)

SQUALL OFF YARMOUTH.

Seascape with rising tide, several boats, with sails set, blown rapidly before the wind towards the beach, on which are various figures; light-house and other building, in distance to left. Canvas, 20 by 32½ ins.

Purchased by Sir Cuthbert Quilter in October, 1901.



CHARLES FRANÇOIS DAUBIGNY

(1817-1878)

LES LAVEUSES.

A view on the Oise, showing on the left the corner of a bend in the river, with a clump of trees extending almost to the water-edge; a small boat at anchor; on the right in the distance is a tall tree with clumps of dwarf shrubs; figures are seen on the bank. Panel, 15 by 26 ins.

Purchased by Sir Cuthbert Quilter in October, 1883.

Collection: James Staats Forbes.

Exhibited: Birmingham, 1898, No. 13.

Illustrated: *Magazine of Art*, 1897, p. 134.

Reference: J. W. Mollett, "The Painters of Barbizon," Vol. II., p. 114.

NOTE.—A picture with the same title and inspired by the same locality, but representing another view on the river, was in the Vente Perkins of New York, Paris, 1899.



JEAN DECOURT

(Died *circa* 1590)

PORTRAIT OF HENRI, KING OF POLAND.

Son of Henri II. and Catherine de Medicis; born in 1552, and known as the Duc d'Anjou; one of the instigators of the Massacre of St. Bartholomew, 1572; elected King of Poland, 1573; succeeded his brother Charles IX., as King of France (Henri III.), in 1574; assassinated at St. Cloud, 1st August, 1589.

Half figure, in yellowish patterned black dress, starched ruffle edged with lace; closely-cropped black beard and moustache; black hat with pink feather and elaborate pearl ornaments. Panel, 25 by 16 ins., inscribed "Henricus D. G. Rex Polonia."

Purchased by Sir Cuthbert Quilter at Nuremberg in 1896.

NOTE.—This is probably one of the several portraits of the King, by the Court Painter, Jean Decourt, of which the most remarkable is at Chantilly, an earlier work than the above, and showing him as a beardless youth. See L. Dimier, "French Painting in the Sixteenth Century," 1904, p. 238, *et seq*; and also L. Horsin-Déon, "Les Portraitistes Français, 1483-1627," pp. 73-77. Jean Decourt was a pupil of François Clouet, and succeeded him as painter to the King in 1574.



PAUL DE VOS

(1590-1678)

FIGHT BETWEEN A COCK AND PEACOCK.

Scene in a broad landscape, with hen and chickens, and cottage to left; Peafowl to right. Canvas, 54 by 71 ins.

Signed: "P. De Vos, fecit" to right.

Purchased by Sir Cuthbert Quilter in 1896.

NOTE.—This picture is one of those seen in a work representing a picture gallery of the Flemish School about 1640-1650, called "L'Atelier d'Appelles," in the Hague Gallery (No. 266). Among the famous pictures represented are Rubens's "Battle of the Amazons," now at Munich; Correggio's "Jupiter and Antiope," now in the Louvre, and Titian's "Venus and the Graces educating Cupid," now in the Borghese Collection.



PAUL DE VOS.

DOGS AND PARTRIDGES.

A landscape scene with three dogs surprising a covey of partridges which are seen on the wing ; stump of tree and dog, to right. Canvas, 48 by 76 ins.

Purchased by Sir Cuthbert Quilter in 1902.



NARCISSE DIAZ DE LA PEÑA

(1809-1876)

VENUS, ADONIS AND CUPID.

Small whole length figures, walking to left in a thickly wooded landscape, the partly-draped Venus has her left hand on the shoulder of Adonis who holds an arrow. A naked Cupid is seen slightly in advance to left. Panel, 17½ by 14½ ins.

Signed

Purchased by Sir Cuthbert Quilter in May, 1889.

Collection : J. Staats Forbes.

Exhibited : Birmingham, 1898, No. 41.

Illustrated : *Magazine of Art*, 1897, p. 133.



LUCA GIORDANO

(FA PRESTO.)

(1632-1705)

JUDITH AND HOLOFERNES

Nearly three-quarter length figure of Judith, in white lace-trimmed loose garment, shoulders and breast uncovered; hair bound with chain of pearls, and with large feathers; earrings; head of Holofernes to left, apparently held by an elderly woman who is looking at Judith. Canvas, 36 by 30 ins.



ANDREW CARRICK GOW, R.A.

(Born 1848)

THE REQUISITIONISTS.

A Continental scene with a group of mounted Hussars in front of a windmill, interrogating the miller who is protesting against their obvious demands ; sacks of corn are seen to left, two peasants, one holding a wheelbarrow, and the other, a carter, holding a whip, are seen in the foreground ; a frightened cat is at the top of the stairs leading to the mill. Canvas, 19½ by 30 ins.

Signed to left, and dated 1878.

Exhibited : Manchester, 1887 ; Chicago, 1893, No. 268 ; Franco-British, 1908, No. 618 ; Bath, 1908.

Collection : Arbuthnot, 1882.

Full-page photogravure, *Magazine of Art*, 1897.



FRANCESCO GUARDI

(1712-1793)

RIVER SCENE NEAR VENICE

River scene with old buildings on either side ; boats, and peasants washing and fishing. Canvas, 39 by 44½ ins.

Signed to left "F^{co} Guardi."



CECIL C. VAN HAANEN

(Born in 1844)

TRYING ON THE BALL DRESS.

A group of small whole-length figures in a Venetian dressmaker's work-room; the central figure, a lady with dark hair, is being "fitted" by the head dressmaker; two work girls are seen in the background; to right a screen with the lady's bodice and gloves, her hat is on a chair partly seen to right; and in the foreground is an open bonnet box, signed in the lid *C. Van Haanen, 1884*. Canvas, 28½ by 18 ins.

Purchased by Sir Cuthbert Quilter in May, 1884.

Engraved by Madame Jacob-Bazin as a full-page plate for *The Magazine of Art*, 1897.



KEELEY HALSWELLE, A.S.R.A.

(1832-1891)

SHOOTER'S HILL, PANGBOURNE.

A view of chalk cliffs, with low-growing trees ; river with water lilies and boat with anglers. Canvas, 14 by 24 ins.

Signed to left and dated $\frac{1882.}{1879.}$

Purchased by Sir Cuthbert Quilter in February, 1885.



Shooters Hill, Pangbourne.
KEELEY HALSWELLE

GEORGE HENRY HARLOW

(1787-1819)

THE KEMBLE FAMILY.

Group of four figures, in the centre of which the mother is seated looking to the left white dress, dark hair with white head-dress fastened in a bow under the chin ; the eldest child is looking up into the face of the mother, the second has its arms clasped round her neck, whilst the youngest is lying on her lap and gazing at the spectator with laughing expression ; pillar, curtain and sky background. Canvas, $35\frac{1}{2}$ by $27\frac{1}{2}$ ins.

Purchased by Sir Cuthbert Quilter in 1894.

Collection : Duncan Dunbar, 1894.

Illustrated in *The Magazine of Art*, 1897, p. 69.

NOTE.—The large picture exhibited at the Royal Academy of 1817, No. 17, with the title of “The Trial of Queen Catherine,” and engraved by G. Clint, is generally known as “The Kemble Family,” from the principal personages represented being portraits of members of that family. The above picture is stated to be of a Mrs. Kemble and children, but the exact identities are not quite clear.



HENRI HARPIGNIES

(Born 1819)

POPLAR TREES AT HERRISON.

View of wooded landscape with tall poplar trees ; peasant woman in grey dress and red crossover in centre ; tower to left. Canvas, 18 by 15 ins.

Signed to left.

Purchased in Paris by Sir Cuthbert Quilter, December, 1900.



BARTOLOMEUS VAN DER HELST

(1613-1670)

PORTRAIT OF A LADY.

Head and shoulders to waist, directed slightly to left, looking at spectator ; black low dress with lace front, white crossover trimmed with lace, black cap edged with lace; brown hair ; earrings. Canvas, 28½ by 23 ins.

Purchased by Sir Cuthbert Quilter in 1898.

Collection : Massey Mainwaring, 1898.



PROFESSOR SIR HUBERT VON HERKOMER, R.A.

(Born 1849)

THE LAST MUSTER.

A scene in the Chapel of Chelsea Hospital during Divine Service, with numerous inmates seated, listening to the Chaplain's discourse. Canvas, 84 by 63 ins.

Signed to right.

Purchased by Sir Cuthbert Quilter in 1881.

Exhibited: Royal Academy, 1875, No. 898; Paris, 1878 (when it was awarded the *médaille d'honneur*); Manchester, 1887, No. 465; Birmingham 1887, No. 166; Chicago, 1893, No. 213; Guildhall, 1894, No. 7; West Ham, 1897, No. 132; Munich; Berlin (Herkomer Exhibition); Bristol; Dublin, 1907; Franco-British, 1908, No. 125; and several other minor exhibitions; on one occasion the picture was away on loan, at different places, from Sir Cuthbert's possession for nearly five years.

Engraved in mezzotint, by A. Turrell, 22½ by 30, 1879; photogravure as frontispiece to W. L. Courtney's "Hubert von Herkomer," in *The Magazine of Art*, 1897, and frequently repeated. The two central figures originally appeared in *The Graphic*, and are reproduced in a full-page plate in E. Bergerat's "Les Chefs-d'Œuvres d'Art à l'Exposition Universelle," 1878, and in A. L. Baldry's "Hubert von Herkomer," page 27.

References: A. L. Baldry, "Hubert von Herkomer," 1901 pp. 26 *et seq.*; W. L. Courtney, "Hubert von Herkomer," 1892, pp. 7, 9-10; Ludwig Peitsch, "Hubert von Herkomer," 1901, p. 23 (where one of the heads is reproduced, p. 7).

NOTES.—This is "veritably Mr. Herkomer's *chef-d'œuvre*, a word which—although the terms are often used as if they were of equal value—does not by any means necessarily imply the same thing as a masterpiece of art at large. But 'The Last Muster' is, indeed, such a masterpiece, and a great work of that grave and intensely pathetic sort in which poetic minds delight, and which (in England, especially) carries all the world before it If Professor Herkomer had painted nothing else than 'The Last Muster,' his immortality as a designer of fresh and profoundly pathetic subjects would be assured; such being the case, it is not to be wondered at that he has never conceived nor executed another picture which, in its inventive, as well as in its technical qualities, approached that very noble example. . . . They are the survivors of many a hardly-fought field, of many a year's faithful and valorous duty. One of them has answered the great roll-call of another service, and the comrade on the right, observing the stillness of the frame from which the spirit had departed, anxiously touches the cold and helpless wrist at his side."—F. G. Stephens, *Magazine of Art*, 1897. In a recent lecture at the Royal Academy on "Some Personal Experiences," Sir Hubert von Herkomer tells us that on the exhibition of this picture in 1875, he received warm letters of praise from Mr., afterwards Lord Leighton, and Mr. George Richmond, who informed him that the Council clapped their hands enthusiastically when the picture was unveiled.



SCHOOL OF WILLIAM HOGARTH

(circa-1750)

THE TEA PARTY.

Interior with three figures, gentleman in black, lady in low dress and pink petticoat pouring out tea ; servant in background. Canvas, 38½ by 51 ins.



FRANK HOLL, R.A.

(1845-1888).

NEWGATE : THE CONDEMNED CELL.

Group of several figures, the chief of which is the man awaiting execution ; he is seen standing behind the *grille* conversing with his wife who is accompanied by two children ; other figures of visitors and jailors are seen. Canvas, 27 by 37 ins.

Signed to right and dated 1878.

Purchased by Sir Cuthbert Quilter in 1889.

Exhibited : Royal Academy, 1878, No. 423.

Collection : Henry Hill of Brighton.



OZIAS HUMPHRY, R.A.

(1742-1810)

PORTRAIT OF A BOY.

Portrait of a boy who sat to Sir Joshua Reynolds as model; nearly whole length, life size, leaning on ledge of pedestal, and looking at spectator; in red frock and white shirt, curly brown hair. Pastel, 34 by 27 ins.



OZIAS HUMPHRY, R.A.

AN AFRICAN PRINCE

Half-figure, directed to right, looking to left, in blue coat with red collar and sleeves, white neckcloth, red and white turban with feathers ; landscape and sky background. Pastel, 28½ by 24 ins.

At the request of the English Government the portrait of this African potentate was painted by Sir Joshua Reynolds. This is evidently a rendering in pastels of the same subject.



W. HOLMAN HUNT

(Born 1827)

THE SCAPEGOAT.

A scene at Oosdoom on the margin of the salt encrusted shallows of the Dead Sea ; a solitary goat in the foreground, the mountains of Edom beyond. Canvas, 34 by 55 ins.

Signed and dated to left, "Oosdoom, W.H.H., 1854."

Purchased from the artist by Mr. B. G. Windus, and acquired by Sir Cuthbert Quilter in 1887.

Collections : B. G. Windus, 1862 ; J. Heugh, 1878 ; and Sir Thomas Fairbairn, 1887.

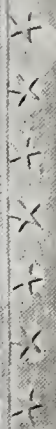
Exhibited : Royal Academy, 1856, No. 398 ; Holman Hunt Exhibition, Fine Art Society, 1886 ; Birmingham, 1891, No. 174 ; Guildhall, 1895, No. 44 ; Whitechapel, 1905, No. 427 ; Holman Hunt Exhibition at Leicester Galleries, London, 1906, No. 22 ; Manchester, 1906, No. 15 ; Liverpool, 1907, No. 14 ; and elsewhere.

Engraved in the mixed style, 36 $\frac{3}{4}$ by 24 $\frac{1}{2}$ ins., by Charles Mottram, Nov. 1861 ; full-page plate in Farrar and Meynell's "William Holman Hunt," p. 13 ; *Magazine of Art*, 1897, p. 177, and frequently repeated.

References : W. Holman Hunt, "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," 1905, *passim* ; *Contemporary Review*, June, 1886.

NOTES.—This picture was painted on the shore of the Dead Sea, almost with a rifle in one hand and a brush in the other. A portrait of the artist in the costume in which he painted the work is reproduced in Archdeacon Farrar and Mrs. Meynell's "Holman Hunt," 1893, p. 3. "A highly finished study for this picture was in the B. G. Windus, 1862, and William Graham Collections, 1887. While this version of this subject was in progress, the artist painted another (now the property of the Manchester Corporation) in Jerusalem, to try the effect of introducing the rainbow, which he had seen at Oosdoom on the Dead Sea, where this picture was painted. He eventually decided in this picture to omit the rainbow, and to substitute a grey coat for a brown one." (Catalogue, Holman Hunt Exhibition, Manchester, 1906).

"While the ceremonies of the Day of Atonement were in progress in the Temple, after the lots had been cast, which had devoted one of the two goats for the Lord, and while it was being sacrificed as a burnt offering, the congregation present manifested their impatience by calling upon the Priest to hasten the departure of the scapegoat, and afterwards by following the beast as he was led away by the man appointed, to a cliff about ten miles from Jerusalem, tormenting it by the way and shouting, 'Hasten, carry away our sins.' It is recorded that on many occasions the poor beast sprang over the precipice and there perished ; but that oft-times it turned aside, to be hooted and driven away by every 'Israelite who met it, until it had reached a land not inhabited.' A fillet of scarlet was bound about its horns in the belief that if the propitiation was accepted the scarlet would become white, in accordance with the promise in Isaiah, 'Though your sins be as scarlet they shall be as white as snow ; though they be red like crimson they shall be as wool.' In order to ascertain the change of colour, in case the scapegoat could not be traced, a portion of the scarlet wool was preserved on a stone and carefully watched by Priests in the Temple." (See the "Talmud.")



Surely he hath borne our Griefs, and carried our Sorrows
 yet we did esteem him stricken, smitten of GOD, and afflicted.



THE

SCAPA - GOAT.

And the Goat shall bear upon him all their

Iniquities unto a Land not inhabited.

EUGÈNE ISABEY

(1804-1886)

THE FAVOURITE ; OR, MY LADY'S PARROT.

A group of five small whole-lengths, standing around a parrot's perch, on which are two birds ; two gentlemen are seen descending steps to left ; in the foreground a King Charles' spaniel is intently watching the parrots ; pillars and trees in background. Panel, 13 by 10 ins.

Signed with initials.

Purchased in Paris by Sir Cuthbert Quilter in 1883.

Exhibited : Birmingham, 1898, No. 34.

Illustrated in *The Magazine of Art*, 1897, p. 132.



JOSEF ISRAELS

(Born 1824).

WASHING THE CRADLE.

Broad sea view, with two small boats just seen on the horizon ; on the edge of the waves are two bare-legged Dutch girls, the elder in the act of scrubbing a cradle, the younger child watching and holding behind her a toy-boat. Canvas, $35\frac{1}{2}$ by $25\frac{1}{2}$ ins.

Signed to left.

Purchased by Sir Cuthbert Quilter in 1882.

Exhibited : Guildhall, 1903, No. 34 ; Liverpool (Walker Art Gallery), 1903 ; Bristol ; Whitechapel, 1906 ; etc., etc.

Illustrated, full-page plate, in *The Magazine of Art*.

NOTE.—“ This, one of the painter's earlier works, is also one of his most sunny and popular pictures, and has frequently been reproduced. ‘ Washing the Cradle ’ may be said to describe itself—so distinct and yet so pathetic and natural, is every feature of it, so complete is its homely sentiment, and so simple and effective is the treatment of this epitomising illustration of one of the most popular of modern painters of domestic anecdote themes, which he never failed to treat with sympathy, taste and vigour.”—F. G. Stephens, in *The Magazine of Art*.



JOSEF ISRAELS.

CHILDREN OF THE SEA

Group of four children, the youngest of which is riding pick-a-back on the eldest, who is wading in the sea ; one of the boys is sailing a toy-boat to left. Panel, 10 by $13\frac{3}{4}$ ins.

Signed to left.

Purchased in Paris by Sir Cuthbert Quilter in 1883.



CORNELIUS JANSSEN

(1594-1664)

PORTRAIT OF THE COUNTESS FALKLAND.

Head and shoulders, to front looking at spectator ; black low dress cut square, with broad lace collar ; thin black cord round neck with jewel pendant ; black bow in centre of corsage ; fair curly hair falling over forehead and shoulders, bound with black ribbon, and with jewelled hair pin ; pearl earrings. Canvas, 29 by 24 ins.

Purchased by Sir Cuthbert Quilter in 1903.



SIR EDWIN LANDSEER, R.A.

(1802-1873)

TITANIA AND BOTTOM.

A scene from Shakespeare's *Midsummer Night's Dream*, Act IV., sc. I, with Titania and Bottom and attendant Fairies, Peas-blossom, Cob-web, Mustard-seed, Moth, etc. Canvas, 31 by 51 ins.

The artist's fee for this picture was £400. It was painted expressly for Isambard Kingdom Brunel, C.E., to decorate his Shakespeare room, and derives an additional interest from the fact that it was while painting it that the balance of the great artist's mind, at that time in jeopardy, was restored.

Purchased by Sir Cuthbert Quilter in 1883.

Exhibited: Royal Academy, 1851, No. 157; Manchester, 1887, No. 635; Birmingham, 1887, No. 225; Old Masters, 1874, No. 236, and same place, 1901, No. 67; Franco-British Exhibition, 1908, No. 88.

Collections: I. K. Brunel, 1860; Lord R. Clinton; and Earl Brownlow.

Engraved by Samuel Cousins, R.A., 21 by 34 $\frac{1}{8}$ ins., Nov. 9, 1857; an impression was exhibited at the Royal Academy, 1858, No. 1129.

Illustrated in *The Magazine of Art*, 1896-7, p. 178 and elsewhere.

References: J. A. Manson, "Sir Edwin Landseer, R.A.," 1902, pp. 146, 147, 170.

NOTE.—This, one of Landseer's most charming pictures, "is in some respects among the most beautiful and modern of Shakespearean illustrations fanciful and graceful exceedingly. The stupidity of Bottom is unexceptional; the robust elves, moths and mustardseed, the fluffy-furred hares as white as snow with rubies for eyes—nay, the fantastically fair Ariel, are all we could desire; exquisite is the painting of Titania's semi-diaphanous robe starred with gold; in her face, however, there is no passion Oberon need have troubled himself about"—F. G. Stephens, *Magazine of Art*, 1897.



CECIL GORDON LAWSON

(1815-1882)

THE DOONE VALLEY, NORTH DEVON.

View looking over the valley, with a rocky bank and a stream in the foreground ; stormy sky, with a rainbow on the left. Canvas, 41½ by 35 ins.

Signed to right and dated 1882.

Purchased by Sir Cuthbert Quilter in 1902.

Exhibited : Royal Academy, 1882, No. 1512 ; Old Masters, 1906, No. 146.

Collections : J. W. Adamson, 1887 ; Edward Priestman of Bradford, 1896 ; and C. A. Barton, 1902.



BENJAMIN WILLIAMS LEADER, R.A.

(Born 1831.)

PARTING DAY.

“ The weary sun hath made a golden set,
And by the bright track of his fiery car,
Gives token of a goodly day to-morrow.”

An extensive view with a broad winding river in front, in the distance a hamlet with farm house, cottages, figures, and church with tower and weathercock ; ferry boat to left. Canvas, 48 by 72 ins.

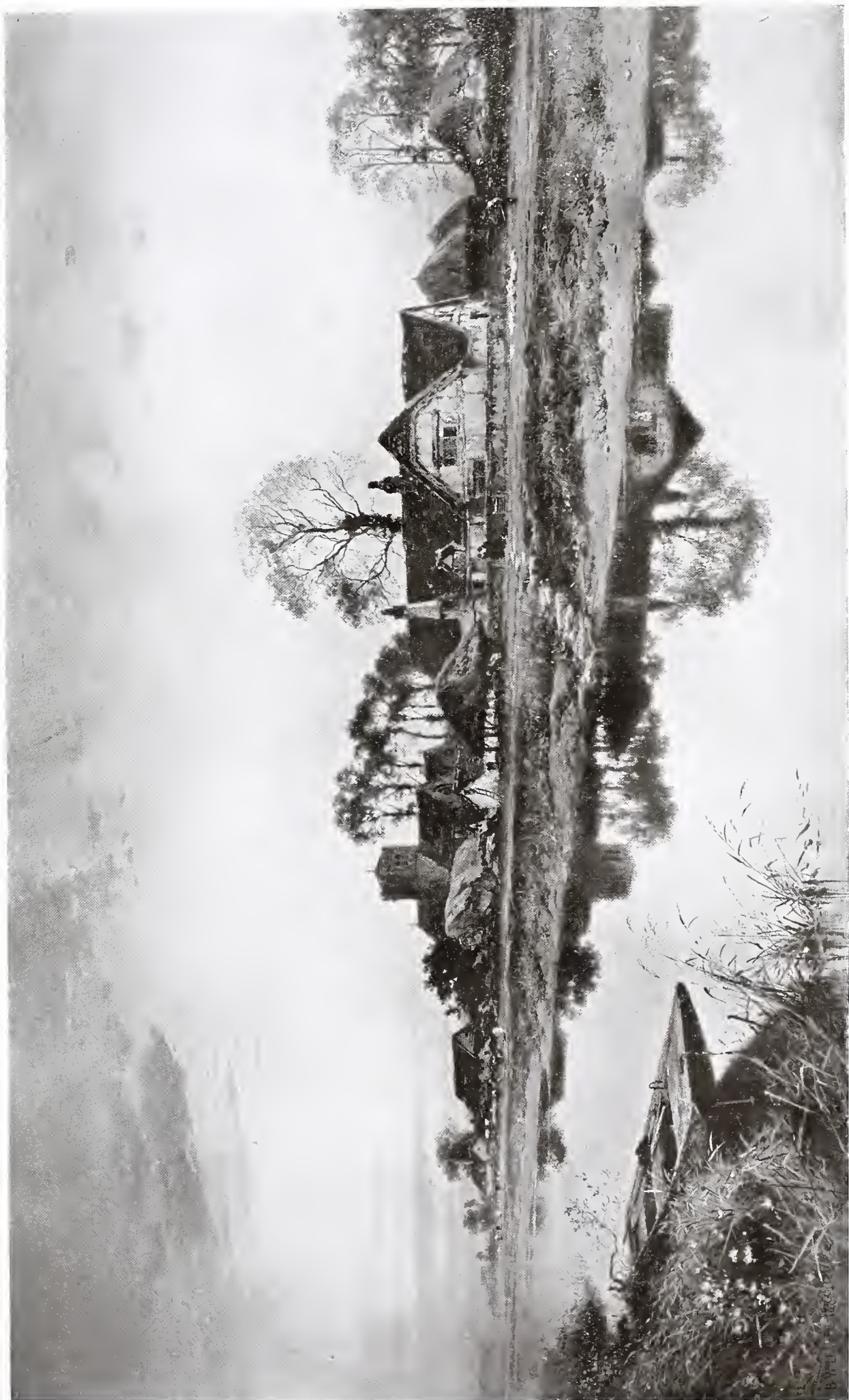
Signed and dated.

Purchased by Sir Cuthbert Quilter in September, 1883.

Exhibited : Royal Academy, 1883, No. 98.

Engraved by J. M. Johnstone, for *The Magazine of Art*, 1896-7, p 181 ; etched (under the title “ Parting Day,”)
by Brunet Debainès, 18 by 30 ins.

NOTE.—“ A luminous and effective work, the character of which adapts it for translation into black and white.” The artist informs us that both this and the next picture “are in a measure compositions ; but they were both painted from studies I made in Worcestershire, and are both typical of the scenery in that county.”



BENJAMIN WILLIAMS LEADER, R.A.

GREEN PASTURES AND STILL WATERS.

A broad landscape ; in front a wide almost still river in which the surrounding trees are reflected ; sheep scattered over the whole view, shepherd boy and dog lying on the grass to right ; masses of fleecy clouds. Canvas, 48 by 72 ins.

Signed and dated.

Purchased by Sir Cuthbert Quilter in September, 1883.

Exhibited : Royal Academy, 1883, No. 508 ; Nottingham, 1903, No. 159 ; and Franco-British, 1908, No. 369.

Etched (under the title of " At Evening Time ") by Brunet Debaines, 17 by 30 ins., 1887.



LORD LEIGHTON, P.R.A.

(1830-1896)

CYMON AND IPHIGENIA.

The mythological story is taken from Boccaccio, and is laid in the island of Cyprus. A group of five figures are seen in a twilight summer landscape; the central sleeping figure of Iphigenia is suffused with the light of a golden afterglow, whilst the full moon in opposition to the dying sunset rises over a dull sapphire sea. Cymon, returning homewards from the sheepfold, accompanied by his dog, is absorbed in contemplation of the sleeper, "the revelation of whose beauty touches his dark intellect and hidden heart to the first sensibility of his brief life." Canvas, 64 by 129 ins.

Purchased by Sir Cuthbert Quilter in 1884.

Exhibited: Royal Academy, 1884, No. 278; Berlin; Dresden; Vienna; Guildhall, 1897, No. 20.

References: E. Rhys, "Frederic Lord Leighton," 1900 p. 45; Mrs. A. Lang, "Sir F. Leighton, R.A.," 1884, p. 16.

Photogravure, published by the Fine Art Society, 13½ by 27¼ ins., 1885; reproduced in *The Magazine of Art*, 1896-7, p. 121, and elsewhere.

Seven Studies (Nos. 147-156) from this picture were exhibited in the collection of "Studies for Pictures," by the late Lord Leighton, held at the Fine Art Society, December, 1896; and two of these were included in the folio of "Reproductions of Lord Leighton's Studies," issued by the same Society—a crayon study of the figures, and one of the head of Iphigenia.

NOTE.—"One of Lord Leighton's finest and most representative pictures . . . in which he, with that noble art of voluptuousness, in which his essentially classic, highly cultured, and passionate art excelled, depicted the 'noblest nymph of all Diana's train', sleeping amid her companions under a huge beech . . . The latest glow of a summer's night flushes the loveliness of the damsel, reveals her statue-like form extended in amplex of marble-like draperies, and lingers on her stately shape and face."—F. G. Stephens, in *The Magazine of Art*, 1897.



SIR PETER LELY

(1618-1680)

PORTRAIT OF A GIRL.

Half-figure, directed to left, looking at spectator, low blue dress, pearl necklace, fair hair with long curls, and red head-dress ; left arm raised, index finger pointing to left. Canvas, 29 by 24 ins.

Purchased by Sir Cuthbert Quilter in 1898.

Collection : Bilton Hall, Rugby (formerly the property of Joseph Addison and the Countess of Warwick) until 1898.



PROFESSOR FRANZ VON LENBACH

(1836-1904)

SIGNORA ELEONORA DUSE.

The actress, born at Venice in 1861 ; daughter and grand-daughter of actors ; appeared in New York, 1893 ; London, 1893-4 ; acted before Queen Victoria, at Windsor, in 1894.

Half-figure in an oval, in character ; white dress, dark cloak and head wrap ; head resting on upraised hands ; elbows on table. Painted on mill-board, $32\frac{1}{2}$ by 29 ins.

Signed to right and dated : " Fr. Lenbach, 1886, Rom."

Purchased by Sir Cuthbert Quilter in the artist's studio at Munich in December, 1899, when still unfinished, and completed for him by the artist.



F. LENBACH.

BARON JEAN AUGUSTE HENRI LEYS

(1815-1869)

MARTIN LUTHER READING THE BIBLE TO HIS COMPANIONS.

A mediæval interior, with a group of five men seated at a table on which are books, etc. "Luther, with the gentler Melancthon at his side, is disputing on some point of doctrine with a Catholic ecclesiastic of high degree : the one keeps his temper, while his dogmatic opponent loses his;" a lady knitting is seated near the window, and two figures are seen in doorway to left. Canvas, 28 by 42 ins.

Signed to right, and dated 1865.

Purchased by Sir Cuthbert Quilter in 1880.

Collection : C. Kurtz, March, 1880.

Exhibited : Munich, 1883 ; Guildhall, 1906, No. 161.

Engraved by Professor Berthold in *The Magazine of Art*, 1897, p. 219.

NOTE.—This is probably the picture referred to by Muther, "History of Modern Painting," 1895, vol. 1, p. 530, as "Luther in his Household at Wittenberg," which, with "Luther as a Chorister at Eisenach," excited such raptures "with the exquisite truthfulness of his portrayal of archaic life," in the fifties and sixties of the last century, and led the artist to be proclaimed as the Jan Van Eyck of that period. "The elaborate archæology, the force of tone and colour, the thoroughness of the painter's studies of character, involving exact portraiture, and his simple way of telling his story, always distinguish the art of Baron Leys, who was a legitimate descendant of Van Eyck. One of the subtlest points here is the face of the lady who listens with extreme attention, but continues to knit."—F. G. Stephens, in *The Magazine of Art*. Sir Alma Tadema, R.A., writes concerning this work : "I drew the table in the Leys picture 'Martin Luther and the Reformers.' In those days I often assisted Leys in his pictures. You have the title wrong ; I do not exactly remember what Leys called it, but certainly not 'Luther reading the Bible,' that says nothing."



JOHN LINNELL, Sen.

(1792-1882)

“ON SUMMER EVE, BY HAUNTED STREAM.”

A stream is seen flowing through the centre of a thick forest ; in the foreground are several figures, one mounted on a horse, followed by a cow, another with a bundle over his shoulder, whilst on the right peasants are driving some sheep towards the stream, and others are seen beyond ; hilly landscape in the distance ; sunset sky. Canvas, 27½ by 35 ins.

Signed to right, and dated 1853.

Purchased by Sir Cuthbert Quilter in 1882.

Collection : Albert Wood, 1874.

Illustrated in *The Magazine of Art*, 1869-7, p. 180.

Reference : A. T. Story, “Life of John Linnell,” vol. II., p. 272.

NOTE.—“It is as true a Linnell as can be, and fit to hold its own with any modern landscape where the poetry of Nature is represented in Art and by means of art. . . . A noble harmony obtains between the motives of the picture, its sentiment of strength seeking repose after the efforts, splendours and triumphs of the fervid day, and the scene itself, as well as the artistic treatment, and style of the painting.”—F. G. Stephens, in *The Magazine of Art*, 1897.



JOHN LINNELL, Sen.

ISLE OF WIGHT FROM LYMINGTON.

A view of the Isle of Wight from Lymington, with marshy lands in the foreground, fisher boy in red coat, and cows and boat. Canvas, 21½ by 30 ins.

Signed in centre of picture, close to edge of frame.

Painted from a sketch made in 1815.



SIR JOHN E. MILLAIS, P.R.A.

(1829-1896)

PORTRAIT OF THE RT. HON. JOHN BRIGHT, M.P.

Born November 16, 1811, at Rochdale, educated at a Friends' school at Ackworth and elsewhere; a leading member of the Anti-Corn-Law League, 1839; M.P. for Durham, 1843; for Manchester, 1847; for Birmingham, 1857; President of the Board of Trade, 1868; Chancellor for the Duchy of Lancaster, 1881; Lord Rector of Glasgow University, 1880; died March 27, 1889.

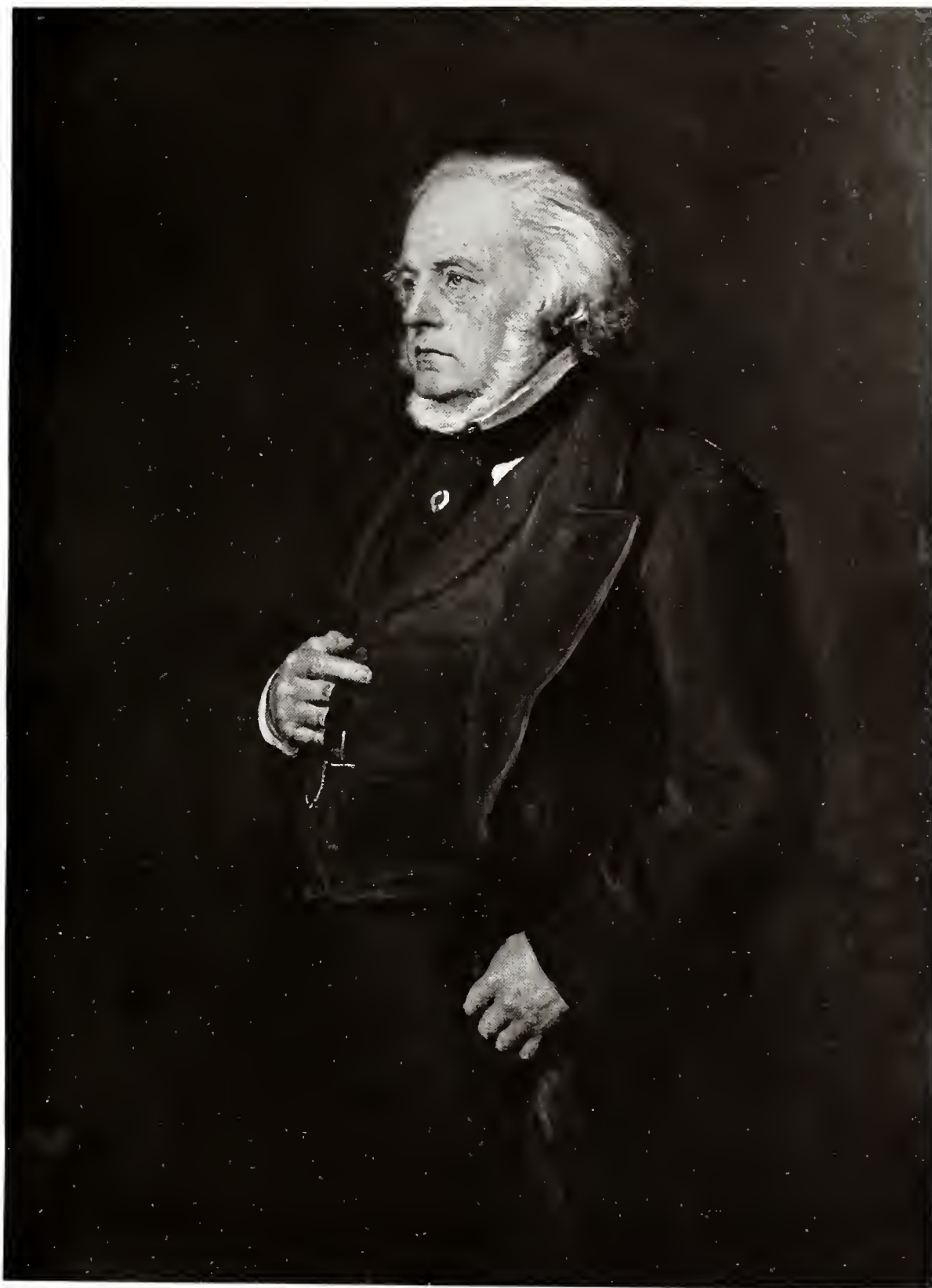
Three-quarter length figure, standing, directed and looking to left, in dark clothes, right hand thrust into his waistcoat, left resting on hip; grey hair. Canvas, 49½ by 36 ins.

Signed with monogram and dated 1880.

Purchased privately by Sir Cuthbert Quilter, Bart., in 1886.

Exhibited: Royal Academy, 1880, No. 322; Manchester, 1887, No. 530 (William Agnew, Esq.); Old Masters, 1898, No. 114; West Ham, 1898.

Engraved in mezzotint, by T. O. Barlow, R.A., 19 by 15 ins., 1882; illustrated in *The Magazine of Art*, 1896-97, p. 122; and in J. G. Millais, "Life and Letters of Sir John Everett Millais," 1899, vol. II, facing p. 152.



SIR JOHN E. MILLAIS, P.R.A.

JOAN OF ARC.

Small whole-length kneeling figure, in armour and red skirt, facing the spectator, looking upwards; holding sword in both hands, helmet on the floor beside her. Canvas, 31 by 23 ins.

Signed with monogram to left.

Purchased by Sir Cuthbert Quilter in 1881.

Exhibited : Royal Academy, 1865, No. 208 ; Grosvenor Gallery, 1886 ; Old Masters, 1898, No. 16 ; Newcastle, 1904 ; Glasgow, 1905.

Collection : Frederick Thomas Turner ; 1878, William Menelaus.

Illustrated : *The Magazine of Art*, 1896-7, p. 259 ; M. H. Spielmann, " Millais and his Works," 1898, p. 83, and frequently repeated.

References : J. G. Millais, " Life and Letters of Sir John Everett Millais," 1899, vol. II., p. 473. M. H. Spielmann, " Millais," p. 79.



SIR JOHN E. MILLAIS, P.R.A.

MURTHLY MOSS, PERTHSHIRE.

View looking across a marshy flat towards a belt of trees ; bare undulating hills ; in the distance Carnleth Moss, between Stanley and Murthly, looking north to Rohallion. Canvas, 50 by 74 ins.

Signed with monogram and dated 1887.

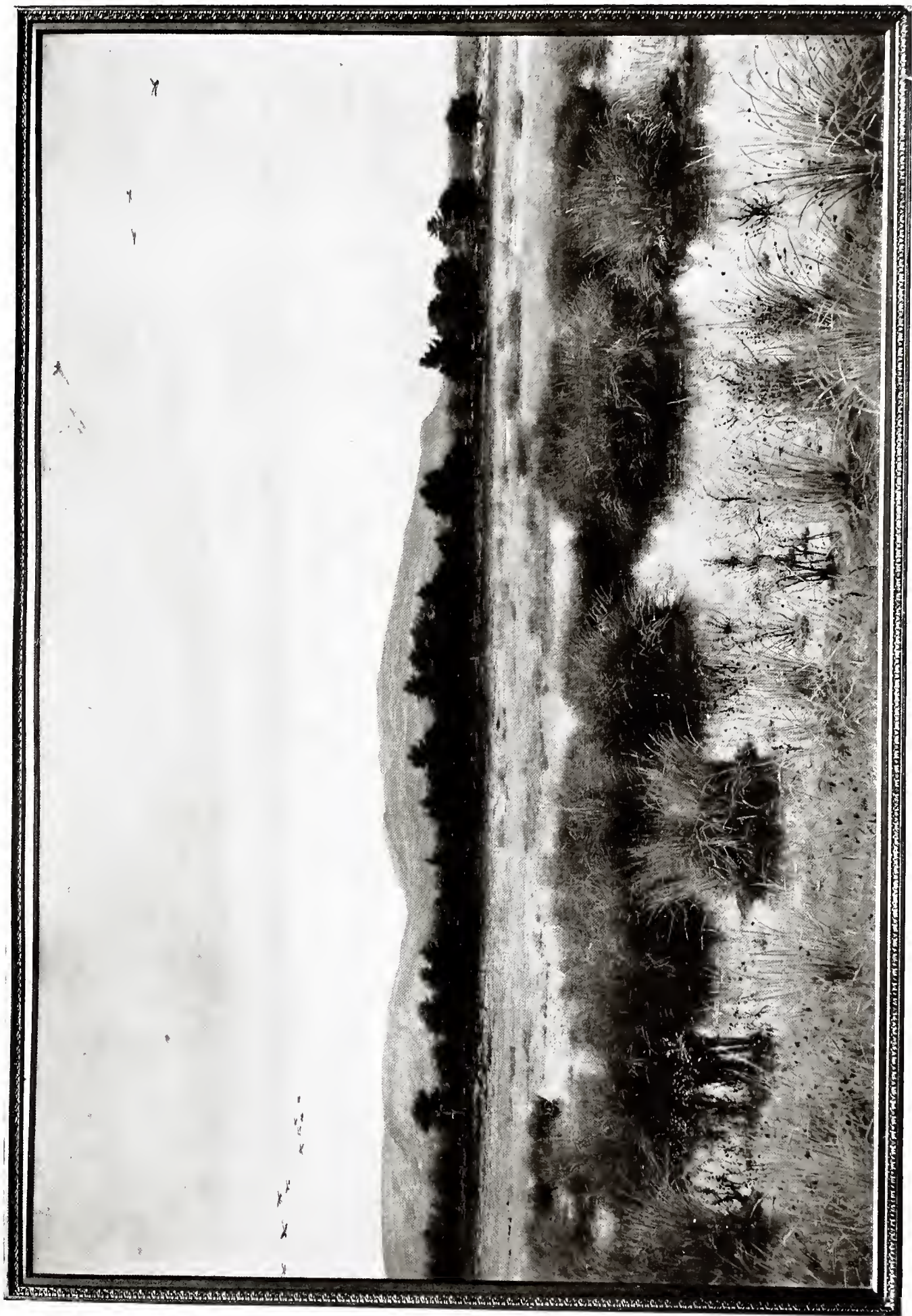
Purchased by Sir Cuthbert Quilter in 1888.

Exhibited : Royal Academy, 1888, No. 292 ; Old Masters, 1898, No. 127.

Etched by Brunet Debaines, 16 by 25 ins., 1890 ; illustrated in *The Magazine of Art*, 1896-7, p. 179 ; and in J. G. Millais, "Life and Letters," vol. II. p. 201.

References : J. G. Millais, "Life and Letters of Sir John Everett Millais," vol. II., pp. 74, 200, 483 ; M. H. Spielmann, "Millais and his Works," p. 124.

NOTE.—Almost every detail—and it is highly finished throughout—was painted from a hut on the spot in the early autumn of 1887. "One of the capital landscapes of that most capable of landscape painters. Worthy to be ranked with his 'Over the Hills and Far Away,' or 'Chill October' ; it represents Carnleth Moss, Birnam, late in a September afternoon, when pale and declining daylight struggles to penetrate the thin red clouds which almost completely mask the sky ; this light is reflected by the pools of the foreground, and they are so calm that the images of the rushes and flags do not move at all. . . . it is one of the most powerful, soft and harmonious of modern landscapes ; as a Millais quite a masterpiece."—F. G. Stephens, in *The Magazine of Art*.



JEAN FRANÇOIS MILLET

(1814-1875)

JEUNE FILLE ATTRAPEE PAR DES AMOURS.

Small whole-length figure of a nearly nude female, standing and encircled by a number of Cupids who are in the act of disrobing her of a dark cloak. Panel, 15 by 10 ins.

Signed to right.

Purchased by Sir Cuthbert Quilter in 1889.

Collection : J. Staats Forbes.

Illustrated : *The Magazine of Art*, 1897, p. 135

NOTE.—The late Mr. J. Staats Forbes exhibited what appears to be the *pendant* of the above picture at the Edinburgh International, 1886, No. 79 (18 by 15 ins.) of which an etching by William Hole, A.R.S.A., appeared in the "Memorial" edition of the Catalogue. It is entitled "L'Amour Vainqueur."



J. P. MILLET

PHILIP RICHARD MORRIS, A.R.A.

(1833-1902)

PIPING HOME.

An old woman in black with black and white cap, and a boy in white playing a tin whistle, driving a flock of geese along a road which leads to a rustic bridge, on the further side of which is seen a peasant woman. Canvas 20 by 29½ ins.

Signed to left.

Purchased by Sir Cuthbert Quilter in 1887.

Collection : Robert Arnold Cosier, 1887 (who purchased it from the artist).

Exhibited : Guildhall, 1897, No. 130.



MIHÁLY VON MUNKÁCSY

(1844-1900)

THE TWO FAMILIES.

An ornately furnished interior, with five figures ; a lady dressed in blue seated at a table; to left, nurse-girl holding one child, another by her side, and a third on a chair; the children watching a litter of puppies feeding from a dish in the foreground. Panel, 17 by 23½ ins.

Signed to right.

Purchased by Sir Cuthbert Quilter in 1887.

Collection : W. H. Mitchell, 1887.

NOTE.—This is a replica of a larger picture of the same subject in the Vanderbilt Collection, and illustrated on p. 220 of M. Dezso's monograph on the artist, published at Buda-Pesth in 1889.



BARTOLOME ESTEBAN MURILLO,

(1618-1682)

THE IMMACULATE CONCEPTION

Whole length life size figure of the Virgin, floating in the air on clouds, against a flood of golden light, a crescent moon beneath her feet ; in white robe, with rich blue cloak which hangs from her shoulders ; hands together as in prayer ; twelve stars forming a nimbus above her head ; four cherubs hovering among the clouds at her feet. Canvas, 74 by 84 ins.

Painted about 1658.

Purchased by Sir Cuthbert Quilter in 1893.

Exhibited : Old Masters, 1879, as "The Assumption," No. 132 (J. Osmaston, Esq.) ; same place, 1895, No. 112 ; and Guildhall, Spanish Art, 1901, No. 84.

Reference : Curtis, "Murillo," No. 50 ; where the history of the picture is imperfectly given.

Illustrations : Etched by Damman, 1877 ; illustrated in *The Magazine of Art*, 1897, p. 67, and frequently repeated.

HISTORY.—Painted for Charles II., King of Spain, and given by Philip V. to Don Feliciano Mateos (progenitor of the Count of Castilleja) as a token of his gratitude for the hospitality he received on the occasion of his visit to Andalusia. It was hung in the apartment which the King had occupied during his visit, and it remained there carefully protected in a position which prevented its being affected by too bright a light, and this accounts doubtless for its present purity. Not many years ago it passed from the Count of Castilleja, a descendant of Don Feliciano Mateos, to His Excellency Don Jose Guel y Rente, brother-in-law of her Majesty, the ex-Queen of Spain, on whose recommendation it was sold, in order to render a service to the Count Castilleja (now the Duke of Valentia), who, during the reign of Queen Donna Ysabel of Bourbon, was several times President of the Council of Ministers, and rendered the Queen many valuable services.

It was included in an Exhibition of Pictures of Old Masters, held by the late R. Brookes, at No. 106, New Bond Street, London, in 1875, and was described in *The Illustrated London News*, of March 13th of that year. It was sent to Paris for sale by auction by Mrs. Brookes, but was withdrawn ; the sale was fixed for April 16th, 1877, and an etching by Damman appeared in the sale catalogue. In a preliminary notice of the sale in *La Gazette des Beaux-Arts*, April, 1877, p. 407, it is thus described : "elle est d'une conservation, d'une splendeur et d'une harmonie de coloris qui la mettent tout de suite au premier rang des grandes œuvres du maître." It passed into the possession of Mr. J. Osmaston, and was eventually secured by the present owner, who has twice lent it for public exhibition. When it was at the Guildhall in 1901, Senor A. de Beruete, in an article in *La Gazette des Beaux-Arts*, September, 1901, p. 258, said of it : "Pour achever l'énumération des œuvres ici présentes de Murillo que nous considérons comme authentiques, citons le No. 80 . . . et le No. 84 ; L'Immaculate conception, prêtée par Sir Cuthbert Quilter, et qui ne départ pas la série de ces poétiques images de la Vierge qui valurent à Murillo le surnom le 'Peintre du Ciel'."

NOTE.—It is almost superfluous to refer to the large number of works of the Immaculate Conception by or attributed to Murillo, seeing that Curtis has catalogued and described all that were known up to the date of his great work, 1883. There are several versions in Seville and in Madrid, and no fewer than three, all differing in details, in the Louvre ; the most famous of the three, is the historic picture which was acquired by the French Government at Marshal Soult's sale in May, 1853, for the then unprecedented sum of 586,000 francs (or 615,300 francs, including the auction tax). Though less elaborate and considerably smaller in size, Sir Cuthbert Quilter's picture is in better preservation than the famous Louvre example.



AERT VAN DER NEER

(1603-1677)

DUTCH SCENE

River scene with boats and fishermen, windmill and houses; to right high building; cloudy sky. Panel, 11½ by 18 ins.

Purchased by Sir Cuthbert Quilter in 1895.

Collection G. Smith.



JACOB OCHTERVELT

(*circa* 1635-1700)

THE MUSIC LESSON.

An interior, with a girl in white satin dress, a light blue brassard round her arm, seated at a spinet, the underpart of the lid of which is inscribed “Musica Laborum Dulce Levanem”; beyond her is a woman holding a jug, and behind the spinet to the right is a young man; a toy spaniel is lying on the floor to left. Canvas, 37½ by 30½ ins.

Purchased by Sir Cuthbert Quilter in 1897.

Collection : Edward Marsland, The Wilderness, Reading, 1897.

Exhibited : Whitechapel, 1904, No. 374.

NOTE.—This may be the picture “The Music Lesson,” recorded in Segquier’s “Critical and Commercial Dictionary of the Works of Painters” (p. 142), as having passed through an anonymous sale in London in 1836.



JOHN OPIE, R.A.

(1761-1807)

A GIRL AT HER TOILET.

A girl of about sixteen with short hair, looking at herself in the mirror on her toilet table ; white and blue shawl thrown over her shoulder ; she is placing a white rose in the front of her dress. Canvas, $29\frac{1}{2}$ by $24\frac{1}{2}$ ins.

Purchased by Sir Cuthbert Quilter in 1901.

NOTE.—This is perhaps a *pendant* to Opie's picture of "A Girl Asleep at Her Toilet," described in J. J. Rogers' "Opie and His Works," 1878, .p 214.



SIR WILLIAM QUILLER ORCHARDSON, R.A.

(Born 1836)

THE CHALLENGE: A PURITAN'S STRUGGLE BETWEEN HONOUR AND CONSCIENCE.

An oak-panelled chamber, with three small whole length figures ; on the left a cavalier in pale primrose dress is conveying a challenge at the point of his sword ; on the right a Puritan Divine is tightly grasping the hand of his friend, endeavouring to dissuade him from accepting the challenge : "Not the arm of the flesh, my son" ; his honour, however, suggests that he should accept the letter. Canvas, 29 by 45 ins.

Purchased by Sir Cuthbert Quilter in 1882.

This picture was exhibited in 1864-5, at the French Gallery, Pall Mall, and gained the prize of £100 offered by Mr. Wallis. This was the first picture painted in London by the artist.

Exhibited : Paris, 1867 ; Guildhall, 1892, No. 139 ; and Whitechapel, 1901, No. 305.

Collection : Stephen Plummer, 1882.

Illustrated : *The Magazine of Art*, 1896-7, p. 124 ; James Stanley Little, "William Q. Orchardson, R.A.," 1897, p. 17.



JUAN PANTOJA DE LA CRUZ

(1551-1609)

PORTRAIT OF THE COUNTESS PALLAVICINO.

Nearly whole length, standing, directed slightly to right, looking at spectator, almost full face, old gold dress elaborately embroidered with pattern in black, right hand on hip, rings on first and third fingers; left hand resting on pedestal and holding branch of rose tree and yellow gloves; fair hair, coronet with white feathers and red rose. Canvas, 64 by 47½ ins.

Purchased by Sir Cuthbert Quilter in 1900.

Exhibited : Old Masters, 1908, No. 117.

Collection : Pallavicino-Grimaldi, Rome, until 1899.

NOTES.—This portrait is believed to represent a Countess Pallavicino, and was at one time attributed to Velasquez; a more recent attribution has assigned it to Bernardo Strozzi; but a careful examination of this work with the undoubted example of the artist in the Prado (No. 932) is sufficient to prove that the above portrait is by that artist. Senor Beruete, the great authority on Spanish art, is also of this opinion. "A fine example of a period when rich costume-pieces were in special vogue."—*The Times*.



JOHN PETTIE, R.A.

(1839-1893)

PORTRAIT OF MISS BOSSOM, afterwards

Mrs, Child, Niece of the Artist's Wife.

Half-length figure of a girl standing to left, with her hands crossed, black dress, lace fichu, red rose in her bosom; blue background. Panel, 34 by 30½ ins.

Signed.

Painted in 1883, retouched by the artist in 1884.

Purchased by Sir Cuthbert Quilter in 1885.

Exhibited with the title of "Sweet Seventeen," Institute of Painters in Oils, 1883, No. 474, and illustrated in the Catalogue; Old Masters, 1906, No. 152.

References: Martin Hardie, "John Pettie, R.A.," 1908, pp. 120, 156, 242.



JOHN PHILLIP, R.A.

(1817-1867)

SELLING RELICS, CATHEDRAL PORCH,
SEVILLE.

A group of figures at the door of the Cathedral, standing round a woman who is seated, holding a box of relics on her lap. Canvas, 61 by 84 ins.

Unfinished ; commenced in 1861 ; painted principally in Seville.

Purchased by Sir Cuthbert Quilter in 1883.

Collections : Sam Mendel ; E. Hermon, 1882.

Exhibited : International, London, 1873, No. 1459 (S. Mendel, Esq.) ; and Old Masters, 1895, No. 1.

Illustrated in *The Magazine of Art*, 1896-7, p. 183.

Reference : T. O. Barlow, "Catalogue of the Works of John Phillip, R.A.," 1873, No. 220.

NOTES.—"This picture was a commission from Messrs. Agnew, and was left unfinished by Phillip, who was seized with his fatal illness while it was on the easel. Messrs. Agnew accepted it as unfinished, and it is the painter's last work,"—Redford, "Art Sales," Vol. II., p. 97 *note*. "It comprises some of his astonishingly facile workmanship, thus, the figure of the blind beggar's dog, conspicuous in the foreground . . . is as expressive, faithful, and energetic as Landseer himself could have made a dog's portrait to be, and yet it is the outcome of a few forthright and swift touches with a sweeping brush, and was not worked out when Fate stayed for ever the accomplished hand to whose skill we owe the picture. . . . The picture is full of power, and is painted with a firmer and more massive touch than is usual with Phillip,"—F. G. Stephens, in *The Magazine of Art*. (A chalk drawing for this large picture was in the Phillip Sale, June 1st, 1867, lot 273.)



HERMANN PHILLIPS.

A MUSICAL REVERIE.

Half figure portrait of a lady, standing and looking to left, in 17th century costume, blue felt hat with high crown, large white starched ruffle, flowers in her hair; bluish cloak, white lace cuffs, gloves in left hand. Panel, $32\frac{1}{2}$ by $26\frac{1}{2}$ ins.

Signed to left.

Purchased by Sir Cuthbert Quilter in 1882.

NOTE.—This is one of the finest works of the artist, from whose early promise so much was expected.



GEORGE JOHN PINWELL

(1842-1875)

OUT OF TUNE (OR “THE VILLAGE CROSS”).

A man seated on the step of a village cross tuning his violin; a quarrel has evidently taken place between him and the woman, who is seated with her back to him on the other side of the cross; she wears a brown dress, holds some flowers in her hands, which she picks to pieces, and watches some sheep to the right, on the back of one of which is perched a rook; a house is seen among some trees in the distance, hills beyond. Canvas, 38½ by 51 ins.

Signed to left.

Painted in 1869-70.

Purchased by Sir Cuthbert Quilter in 1883.

Collection : From the Artist's sale, 1876.

Exhibited : Birmingham Royal Society of Artists, 1895, No. 435 ; New Gallery, 1897-8, No. 177 ; Old Masters, 1901, No. 96 ; Whitechapel, 1901.

Engraved by J. M. Johnstone for *The Magazine of Art*, 1896-7, p. 257 ; and illustrated in G. C. Williamson's "G. J. Pinwell" (where it is referred to on pp. 19-20, 67, and 148).

NOTE.—A view of the original scene, Bricknoller Churchyard, the Quantock Hills behind, from which the Old Cross was painted, with Pinwell seen seated on the steps of the monument, is referred to in G. C. Williamson's monograph. "The late Mr. Pinwell's *chef d'œuvre*, every element of which is as manifestly 'composed' with regard to its neighbours as any of the statues in a pediment. It is a charming picture, quite a triumph of a sort, and lacks not the dignity and harmonised masses of a sculptor's design."—F. G. Stephens, in *The Magazine of Art*.



SIR EDWARD J. POYNTER, P.R.A.

(Born 1836)

UNDER THE SEA WALL.

Small three-quarter figure of a female in white classical costume, with patterned head-dress, seated on the steps of a balcony, holding piece of pomegranate; blue sea with boat in the distance. Canvas, $22\frac{1}{4}$ by $14\frac{1}{2}$ ins.

Signed with initials, and dated 1888.

Purchased by Sir Cuthbert Quilter in 1888.

Exhibited: Royal Academy, 1888, No. 84; Chicago, 1893, No. 393.

Illustrated: Cosmo Monkhouse, "Sir Edward J. Poynter," 1897.

NOTE.—This is one of the best and most popular of the President's works, and gave the motive for two other versions of the same subject.



SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792)

VENUS AND PIPING BOY.

Nude female figure, nearly life-size, crowned with flowers, lying under a vine, above which is hung a red curtain; near her is seated a boy in red dress playing a pipe; landscape in the distance. Canvas, 49½ by 39 ins.

Painted in 1787.

Purchased from the artist by Mr. Angerstein for 250 guineas.

Exhibited: British Institution, 1813, No. 83; same place, 1824, No. 159; same place, 1851, No. 115 (by J. J., and John Angerstein); Old Masters, 1891, No. 129; and same place, 1906, No. 81 (Sir Cuthbert Quilter, M.P.)

Illustrated in *The Magazine of Art*, 1897.

NOTES. -This picture passed by private treaty in 1885 from the Angerstein collection into that of Sir Cuthbert Quilter. Sir Walter Armstrong, in his monograph on Reynolds (p. 243), says that this picture is similar to a "Venus and Cupid" which belongs to Lord Castletown, of Upper Ossory, and was exhibited at the Royal Academy (Old Masters), 1875, except that the boy is seated and plays a pipe. Messrs. Graves and Cronin, "History of the Works of Sir Joshua Reynolds, P.R.A." (p. 1224), mention a version of this picture, formerly the property of Mr. Galbraith, and now in the possession of Mr. Robert English. "It was said to have been painted from a Miss Willson, a then well-known model, and a boy whose name is forgotten. . . . The President never designed a nudity with more taste and vivacity, nor painted the flesh with greater fidelity, its morbidezza with more firmness and freedom, nor the carnations with a greater charm than in this case."—F. G. Stephens, in *The Magazine of Art*, 1897.



SIR JOSHUA REYNOLDS, P.R.A.

THREE LADIES ADORNING A TERM OF HYMEN.

The original sketch for the large picture with the same title now in the National Gallery, No. 79, painted in 1773. Millboard, 23 by 28½ ins.

Purchased by Sir Cuthbert Quilter in 1889.

Collection: T. Humphry Ward.

NOTES.—Early in July [1773] Sir Joshua had written a letter to Mr. Luke Gardiner, from whom he had the commission, explaining the motive he had chosen: "The adorning a Term of Hymen with festoons of flowers. This affords sufficient employment to the figures and gives an opportunity of introducing a variety of graceful historical attitudes. I have every inducement to exert myself on this occasion from the subjects which you have presented to me, which are such as I am never likely to meet with again as long as I live." The ladies were the three beautiful daughters of Sir William Montgomery, Bart.; to the right Anne, who married, May 19th, 1773, George Viscount Townshend; in the centre Elizabeth, who married, July 3rd, 1773, the Hon. Luke Gardiner (afterwards Viscount Mountjoy); and to the left, Barbara, married, June 4th, 1774, the Rt. Hon. John Beresford. The original picture, which measures 92 × 114 ins., was exhibited at the Royal Academy in 1774, No. 216, and was bequeathed to the National Gallery by the Earl of Blessington (second son of the Hon. Mrs. Gardiner), in 1837.



HYACINTHE RIGAUD

(1659-1734)

PORTRAIT OF MADAME DE MAINTENON.

Françoise, daughter of Constant d'Aubigné; born at Bordeaux, November 27th, 1635; married the poet Scarron in 1652; attracted the notice of Louis XIV., who enabled her to purchase the estate of Maintenon; in 1678 she was created Marquise de Maintenon; privately married to the King in 1685; retired to St. Cyr, where she established a home for poor girls of good family, and where she died April 15th, 1719.

Half length, seated, directed to right, looking at spectator; dark dress with cloak richly embroidered with flowers in colours; black head-dress or mantilla, with lace border, lace cuffs; ivory fan in left hand, right hand holding upright volume inscribed "L'Office de l'Eglise." Canvas, 32 by 27 ins.

Purchased by Sir Cuthbert Quilter in 1903.



BRITON RIVIERE, R.A.

(Born in 1840)

THE MAGICIAN'S DOORWAY.

An oriental doorway, with elaborately carved pillars, and guarded on either side by a pair of chained leopards; and on the steps below all that remains of the last intruder. Canvas, 42 by 62 ins.

Signed to left and dated 1882.

Purchased by Sir Cuthbert Quiltert in 1882.

Exhibited: Royal Academy, 1882, No. 24; Paris, 1889, No. 157; Birmingham, 1892, No. 30; Chicago, 1893, No. 413; Brussels, 1897, No. 95.

Engraved by J. M. Johnstone in *The Magazine of Art*, 1896-7, p. 125.

Reference: Sir Walter Armstrong, "Briton Riviere, R.A.," 1891, pp. 19, 31.

NOTE.—"In the 'Magician's Doorway' we have Mr. Briton Riviere at his best. In this impressive oriental romance--of which the architecture represents the Indian version of what, for want of a better name, we are wont to call Gothic art--there are all the awe-inspiring elements of Eastern necromancy; the palace-like and magnificent structure of white stone has a portal carved with emblems of half-forgotten meanings; the long vista between columns of serpentine and porphyry opens its gloomy depths, baffles our view, and hints at silent and mysterious chambers far apart where a wizard of unknown name and terrible power exercises his will, and, as he pleases, conceals or reveals the future—who can tell? The guardians of his doorway, which few approach, seem to be a pair of cheetahs or Indian hunting leopards."—F. G. Stephens, in *The Magazine of Art*.



GEORGE ROMNEY

(1734-1802)

PORTRAIT OF MRS. JORDAN.

Dorothy Bland, born at Waterford in 1762; appeared on the stage at Leeds in 1777, and at Drury Lane in 1785, when she assumed the name of Jordan; lived under the protection of the Duke of Clarence from 1790 to 1811; died at St. Cloud, July 5th, 1816.

Three quarter length, the face nearly full to the right, the head leaning on the right hand, elbow resting on knee, which is raised; her left hand hangs by her side; to the right, against her knee a metal jug; white muslin dress cut low, sleeves to the elbow; a pink sash, fastened at the side, floats over her lap; fair hair, waving round the neck and face, is surmounted by a small white cap, with long veil; dark background. Canvas, 52 by 41 ins.

Purchased by Sir Cuthbert Quilter in 1884.

Exhibited: Grosvenor Gallery, 1889, No. 20; Birmingham, 1900, No. 26

Collection: E. C. Porter, 1884 (as Lady Hamilton).

Illustrated: *The Magazine of Art*, June, 1897 (full-page plate).

Reference: Ward & Roberts, "Romney: Catalogue Raisonné," 1904, p. 87.



DANTE GABRIEL ROSSETTI

(1828-1882)

LA BELLA MANO.

Three quarter length figure of a lady washing her hands in a bowl, angels with red wings on either side of her, one holding a towel, the other a tray with rings and bracelets. Canvas, 62 by 42 ins.

Signed to left and dated 1875.

Purchased by Sir Cuthbert Quilter in 1885.

Exhibited : Old Masters, 1883, No. 307 (F. S. Ellis, Esq.)

Collection : F. S. Ellis, 1885.

Engraved by Johnstone in the *The Magazine of Art*, 1896-7, p. 123.

References : W. Sharp, "D. G. Rossetti," pp. 238-9, and No. 247 in List ; and F. G. Stephens, "Dante Gabriel Rossetti" (Portfolio Monograph), p. 90.

NOTES.—The subject is taken from a sonnet inscribed on the frame. "The composition consists of a group of three figures, the chief of which is a three-quarter figure of a Venetian lady in the first bloom of womanhood ; she is attired in a low-bodiced dress of crimson purple violet, the ample sleeve of which thrown back from her right arm, over the shoulder, displays the lighter colour of the lining, and gives a grateful relief of colour. The joyous oval face, which is turned three quarters towards the spectator, is crowned with a rich mass of golden auburn hair. The throwing back of the sleeves leaves bare the finely moulded arms, which the lady extends towards a golden scalloped basin, in which she laves her long and delicately formed hands. On each side of the basin stand 'her loves,' embodied as two beautiful children, with scarlet wings, one of whom bears in a tray the jewels wherewith she shall be 'ring-girt and bracelet-spann'd,' while the other holds up a linen cloth ready for her use. Immediately behind the head of the principal figure is a large convex mirror, in which we see reflected the fire at the further end of the room, the chimney-piece garnished with china and ornaments, and the bed on the one side of the chamber. To the left, on a table covered with white embroidery, stands a blue jar in which is seen a pearl jewel for the hair ; beside it is a golden toilet castor, and in front lie two red tulips, towards which the foliage of a rose-tree reaches up from the ground. On a bracket to the right of the mirror is a faience vase, in which is a purple iris, and below this between the figures of the 'loves' is a brazen water-urn surrounded by a winged figure. In the foreground of the picture is a lemon-tree, the leaves of which grow up in front of the golden bowl ; the tree stands in a large ornamental pot, the foliage and fruit being painted with rare skill and delicacy."—W. Sharp, "D. G. Rossetti," p. 238-9.

ANTHONY FREDERICK SANDYS

(1832-1896)

PORTRAIT OF A LADY.

Head and shoulders, facing to front and looking to left, white striped dress, pink pearl necklace, fair hair with white band and red rose; azaleas in background. Canvas, 18 by 14 ins.

Purchased by Sir Cuthbert Quilter in 1883.

Exhibited: Guildhall, 1897, No. 126, and reproduced in the Illustrated edition of the Catalogue, No. 32.



P. LE SEIN.

PORTRAIT OF REYNIER STRIK JOHANZOOM.

Half length, directed slightly to right, looking at spectator ; black dress with greyish patterned cloak ; white flat collar with tassel suspended ; fair hair, slight moustache and chin-tuft ; black broad-brimmed felt hat. Panel, $32\frac{3}{4}$ by 26 ins.

Inscribed to left : "Æ suae, 30, 1637. P. Le Sein fecit." Back of panel inscribed "De heer Reynier Strik Johanzoon geboorenden over leeden den."

Purchased by Sir Cuthbert Quilter in 1898.

NOTE.—This portrait and the companion are of high artistic interest, for they locate the existence of a hitherto unknown and important artist. In spite of his French surname, Le Sein appears to have been Dutch by birth, probably the son of a Frenchman settled in Holland. We have not traced the existence in England of any portraits by him. He is said to be represented in some of the Dutch Galleries, but this lacks confirmation.



P. LE SEIN.

PORTRAIT OF
ALIDA PIETERSDOCHTER VAN SCHARLAKEN.

Half length, directed and looking at spectator, black patterned dress, starched ruffle, dark hair and starched bonnet; lace cuff and gold bracelet on right wrist, ring on index finger, holding white gloves in hand. Panel, $32\frac{3}{4}$ by 26 ins.

Inscribed to right: "Ætatis 25, 1637, P. le Sein fecit." Back of Panel inscribed, "Vrouwe Alida van Scharlaken Mr. Pieters doghter geeboornen den——over leeden den."

Purchased by Sir Cuthbert Quilter in 1898.

Exhibited: Haagsche Kunstring, 1903.



SIR MARTIN ARCHER SHEE, P.R.A.

(1769-1850).

MRS. STEPHEN KEMBLE AS "COWSLIP."

Elizabeth Satchell, daughter of a musical instrument maker; born about 1763; appeared at Covent Garden, 21st September, 1780, as "Polly" in "The Beggar's Opera," played "Desdemona" to Stephen Kemble's "Othello," in 1783, about which time she married him; died at The Grove, near Durham, 20th January, 1841—"a little woman but a great actress," says one of her biographers.

Whole-length life size, in the character of "Cowslip," in O'Keefe's comedy, "Agreeable Surprise," standing in a landscape, directed to right and looking at spectator, in white dress with rose at bosom, high crowned felt hat with blue ribbons, holding a bowl in her hands; pedestal with urn to left; house with lawn and brook to right. Canvas, 94 by 57 ins.

Exhibited at the Royal Academy, 1793, No. 32.

Collection: Mr. H. A. Rannie, of Glasgow, until 1898, when it was purchased by Sir Cuthbert Quilter, Bart.

Reproduced under the title of "The Country Girl," and as by Sir Joshua Reynolds, in *The Pall Mall Magazine*, January, 1905.

Reference: Shee's "Life of Sir Martin A. Shee," 1860, p. 173.



JOSEPH STANNARD

(1797-1830)

COAST SCENE.

Broad view of a beach, with numerous fishing and other boats, a group of three boys in the centre ; rocky headland with stranded boat to left. Canvas, $23\frac{1}{2}$ by 36 ins.

Painted in 1830.

Purchased by Sir Cuthbert Quilter in 1893.

Exhibited : Old Masters, 1895, No. 23.

Reference : W. F. Dickes, "Norwich School of Painting," p. 530.



JAN STEEN

(1626-1679)

TRIC-TRAC PLAYERS.

An interior with five figures, three men and two women; one of the men in brown dress and blue stockings is seated, holds clay pipe in his left hand, and is gazing in a bewildered manner at the game, a point of which is apparently being demonstrated to him by a man in black; man in the background holding up a coin; one of the women is holding a coffee-pot and making a move in the game, whilst the other is chalking figures on a board. Panel, 16 by 14 ins.

Signed to right.

Purchased by Sir Cuthbert Quilter in 1902.

Collection : Miss C. E. Younge, 1902.



JOSEPH MALLORD WILLIAM TURNER, R.A.

(1775-1851)

THE DEPARTURE OF ADONIS FOR THE CHASE; OR, VENUS AND ADONIS.

Venus undraped, reclines upon a couch covered with drapery, and endeavours to detain Adonis, who stands before her holding four dogs in a leash; Cupid on the ground, tries to arrest Adonis by the right heel; above, among the trees hover other cupids; mountainous landscape in the left distance. Canvas, 60 by 48 ins.

Painted circa 1806-1810.

Signed in right hand corner.

Purchased by Sir Cuthbert Quilter in 1885.

Exhibited: Royal Academy, 1849, No. 206; Guildhall, 1896, No. 65; Old Masters, 1887, No. 149; same place, 1906, No. 28.

Collections: John Green, 1830; Hugh A. J. Munro, of Novar (the intimate friend and executor of the artist), 1878; Beckett Denison, 1885.

Illustrated: Frontispiece to Sir Walter Armstrong's "Turner," 1902; *The Magazine of Art*, 1896-7, p. 319.

NOTE.—"Of all Turner's *pasticcios* the picture reproduced in our frontispiece seems to be the most artistic. Based frankly on Titian's 'Death of Peter Martyr'—which Turner, by the way, must have seen in Paris—it depends for its intimate æsthetic constitution on what the painter himself puts in it. His borrowing is confined to such matter as would lose their value if not completed, if not completely digested. The idea, taken from the Venetian, is that of setting a main group of figures, painted in high tones, and large enough to dominate the whole, against a low-toned background of soaring trees and threatening sky, of echoing the chief light in detached figures higher up the canvas and of expending for unity of design on a certain easily perceived but quite indescribable harmony between the forms, movements, and gestures of everything put on the canvas. . . . In colour, the 'Venus and Adonis' seems to me the masterpiece of Turner's early period. Its low tones have unusual depth and clearness . . . the 'Venus and Adonis' was put down to 1806 in the Novar Sale Catalogue of 1878. The latest possible date is between 1810 and 1812. I, myself, incline to the earliest date, partly because, in spite of all its richness, certain habits of brush which belong to the painter's early time are to be traced in it; partly because it seems so probable that Turner saw the 'Peter Martyr' in Paris in 1802, on his way to Savoy, and that he followed its inspiration before he had time to forget. The 'Venus and Adonis' was never exhibited until Turner sent it to the Royal Academy in 1849."—Sir Walter Armstrong, "Turner," p. 107.



DIEGO RODRIQUEZ DE SILVA VELASQUEZ

(1599-1660)

MARIANA, SECOND WIFE OF PHILIP IV. OF SPAIN.

Daughter of Ferdinand III. of Austria, and Maria, sister of Philip IV. of Spain ; born in 1635 ; betrothed to her cousin, Don Baltazar Carlos of Spain, who died in October, 1646 ; married, as his second wife, her uncle, Philip IV. of Spain, in 1649, and died in 1696. She had, according to Sir William Stirling-Maxwell, "little taste and few accomplishments, and was inferior to her predecessor, Isabel, in the qualities of her mind as in the graces of her person ; but her disposition was amiable and joyous."

Three-quarter length figure, life size, facing spectator ; in Court mourning for the death of her infant son, Don Fernando Tomas (who died October 23rd, 1659) ; black dress with silver stripes, large fardingale ; right hand on back of chair, left hand falling by her side and holding handkerchief ; face profusely rouged, hair arranged in ringlets, each of which is tied at the end with red ribbon, a long white feather falls over the hair to the left ; in the background to right a gilt clock on a table, to left a red curtain. Canvas, 58 by 47½ ins.

Inscribed *Mariana of Austria, 2nd Wife of Philip IV. K. of Spain.*

Painted in 1659.

Purchased by Sir Cuthbert Quilter in 1895.

Collections : Lord Dover at Whitehall, inherited by his grandson, Viscount Clifden, in whose possession it remained until 1895.

Exhibited : New Gallery (Spanish Art), 1895-6, No. 106 ; and Guildhall, (Spanish Art), 1901, No. 134.

Illustrations : This portrait has frequently been reproduced. A photographic illustration appeared in the catalogue of the Clifden Sale at Christie's on May 6th, 1893, when nearly every lot was bought in ; another appeared in the catalogue of the Sale at Robinson and Fisher's, in May, 1895 ; it also appears in *The Magazine of Art*, 1897, p. 64.

NOTES.—Beyond the fact that Lord Dover acquired the portrait early in the nineteenth century, nothing is known of its history ; the pictures in this collection were mostly acquired without noise and religiously kept from the knowledge of collectors and experts, very few were ever publicly exhibited, and this portrait of Mariana was unknown even to Curtis, whose work on "Velasquez and Murillo" is a monument of patient research and extensive enquiry. This is a slightly smaller version than that in the Museo del Prado, Madrid, No. 1078, and on the occasion of its sale in the Clifden collection, the auctioneers were informed that "the greatest living authority on Spanish Art gave it as his opinion that it was all painted by the great master." Señor M. M. Romanos, in "Velasquez," (Madrid, 1899, p. 230), states : "Este lienzo, que procede de la colección Clifden, se considera repetición del num. 1078, de nuestra Museo, aunque éste es de cuerpo entero."

MARIANA OF AUSTRIA
2nd Wife of PHILIP IV K^o OF
SPAIN



BONIFAZIO VERONESE

(Died in 1540)

ADORATION OF THE MAGI.

A composition with numerous figures, the Virgin seated in the open, holding the Infant Child on her lap, and in the act of receiving the gifts of the Wise Men of the East; various figures in the background, with hills and trees in the distance. Canvas, 51 by 79 ins.

Purchased by Sir Cuthbert Quilter in 1894.



GEORGE VINCENT

(1796-1836)

GREENWICH HOSPITAL.

The river, covered with numerous boats and ships, occupies the foreground of the picture ; in the background are seen the south bank of the river, and the towers of the Hospital. Canvas, 27½ by 35½ ins.

Signed with initials, on the boat in foreground, and dated 1827.

Painted for Mr. Carpenter.

Purchased by Sir Cuthbert Quilter in 1888.

Exhibited : Old Masters, 1886, No. 34 (F. Fish, Esq.) ; same place, 1906, No. 54.

Collection : Frederick Fish, 1888.

Illustrated in *The Magazine of Art*, 1896-7, p. 317 ; and W. F. Dickes, "Norwich School of Painting," p. 578.

NOTE.—"The beautiful 'Greenwich Hospital,' which, like a dark pearl, is almost iridescent, excels in the super-delicate beauty of the water in front and the seemingly tremulous expanse of the atmosphere. It embraces a scene which Vincent made the object of his greatest work, the large and famous 'Greenwich Hospital' which, when at the International Exhibition [1862, No. 265], took the modern world by storm. Until that time, although Vincent had been dead only 30 years and many who knew him were still living, this brilliant and powerful leader of the Norwich School was already almost forgotten. . . . In the 'Greenwich Hospital,' which is before us, the artist showed himself a master of composition ; the masses of his grouped sailing craft are dispersed, it is true, with skill of a somewhat conventional sort ; while the rowboat and the buoy in front are as obviously intended to connect those masses in the forewater as the curving lines of the land are designed to bring them together in the distance."—F. G. Stephens, in *The Magazine of Art*.

Greenwich Hospital
CENT. CT. 1827



FREDERICK WALKER, A.R.A.

(1840-1875)

THE BATHERS.

A river flows through the landscape ; a number of boys are bathing, some are in the water, and others on the bank in the foreground. Canvas, 53 by 84 ins.

Signed to left with initials.

Painted at Hurley and Beddington, 1865-7, for Messrs. T. Agnew & Sons.

Purchased by Sir Cuthbert Quilter in 1886.

Exhibited : Royal Academy, 1867, No. 627 ; International Exhibition, London, 1871, No. 389A ; Glasgow, 1888, No. 138.

Collection : William Graham, 1886.

Etched by R. W. Macbeth, A.R.A., 38½ by 16¾ in., 1888 ; engraved in *Art and Letters*, edited by J. Comyns Carr, 1881-2, vol. 1, p. 19, full-face plate ; illustrated in *The Magazine of Art*, 1896-7, p. 128 ; and in J. G. Marks' "Life and Letters of Frederick Walker, A.R.A.," 1896, facing p. 102.

NOTES.—"The picture is, apart from its energetic and virile conception and excellent design, one of the best modern triumphs of that graceful sort of realism which aims to succeed in depicting human flesh, or, as skilled critics say, the carnations, from 'the life,' according to *nature*, and in sunlight. In this respect no one has succeeded better than the youth (for such was Walker when he painted 'The Bathers') who, with exquisite skill and delicacy of perception, and with indomitable patience to boot, put his nude models in the open air when the atmosphere was surcharged with light, and, without sacrificing an iota of *nature's* harmony, painted what he saw. This was a task of such prodigious difficulty as few but technically trained observers can adequately appreciate."—F. G. Stephens, in *The Magazine of Art*. (See also J. G. Marks' "Frederick Walker, A.R.A.," 1896, *passim*.)



JAMES WARD, R.A.

(1769-1859)

FOOD FOR THE FAIR.

Hilly landscape with river and sign-post, cows, sheep, donkey with calf strapped to its back, boy in red jacket driving the cattle to market. Canvas, 28 by 36 ins.

Signed to left with name in monogram and dated 1840.

Purchased by Sir Cuthbert Quilter in 1893.



JAMES WILLIAM WATERHOUSE, R.A.

(Born in 1849)

MARIAMNE ; OR, MARIAMNE LEAVING THE PRÆTORIUM.

Mariamne, the wife of Herod and daughter of Alexander, son of Aristobulus, was eminent for her beauty and chastity. She was greatly loved by Herod, whose suspicions, however, became excited by the liberty she took in regard to State matters, and the imperious way in which she treated him by reason of his inferior birth. His love was turned to wrath, and he listened to the calumnies brought him by his mother and sister. Finally, he was induced to bring her to trial on a charge of adultery and she was condemned to death. Even then Herod desired that the sentence should not be too hastily carried out, but that she should be laid in prison in one of his fortresses, but Salome and her party prevailed upon the King to put her to death, and she was led to execution. She went to her death with unshaken firmness of mind and without changing colour, thereby showing the nobility of her descent. Canvas, 105 by 72 ins.

Signed and dated to right.

Purchased by Sir Cuthbert Quilter from the artist in 1887.

Exhibited : Royal Academy, 1887, No. 134 ; Paris, 1889, No. 155 ; Chicago, 1893, No. 482 ; Guildhall, 1894, No. 20 ; Brussels, 1897, No. 146 ; West Ham, 1897 ; Camberwell, 1899 and 1903 ; Brompton Settlement, 1900 ; Southwark, 1900 ; Nottingham, 1903 ; Whitstable, 1904 ; Newcastle, 1904 ; Dublin, 1907 ; and elsewhere.



WILLIAM LIONEL WYLLIE, R.A.

(Born in 1851)

THE THAMES, BELOW CANNON STREET
RAILWAY BRIDGE.

View on the river with shipping, partly-rigged vessel, steamers, etc.
Canvas, 26 by 38 ins.

Signed to right.



JOHN ZOFFANY, R.A.

(1733-1810)

PORTRAIT OF JAMES QUIN.

The Actor, born in London, February 23rd, 1693 ; died at Bath in 1766.

Half figure, standing to front, in scarlet coat and white satin waistcoat, right hand in pocket, left hand resting in waistcoat ; grey wig. Canvas, $35\frac{1}{4}$ by $27\frac{1}{2}$ ins.

Purchased by Sir Cuthbert Quilter in 1896.



J. ZOFFANY.

B. 1733. — D. 1810.

UNKNOWN DUTCH.

MILKING TIME.

A landscape scene on the edge of a wood, with cows and sheep, a Dutch peasant woman milking a cow, man pouring contents of pail into large milk can. Panel, 20 by 24 ins.

Purchased by Sir Cuthbert Quilter in 1907.





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